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DOUBLING FOR ROMEO

Photoplay in six reels

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2 ✓ Written by Elmer L. Rice ✓

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4 ✓ Directed by Clarence G. Badger ✓

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3 ✓ Scenario by Bernard McConville ✓

5 (Author of the photoplay (under Section 62)
Goldwyn Pictures Corporation of the U. S. ✓

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S Y N O P S I S.

Opening sequence shows the interior of a drugstore in a western town. Lulu Foster approaches soda fountain and Steve Woods her ardent admirer serves her. Meanwhile, Lulu's other swain, Sam Cody, is riding the range on a nearby ranch with his pal Buck Pendleton. Lulu's father, Foster, owner of the ranch rides up and tells Buck that he is going to put sheep on the ranch hereafter and that he can give the men their notice. Sam rides to town determined to call on Lulu. Lulu likes Sam but she is disgusted at his uncouth manners and dress and she sarcastically remarks "I SEE YOU ARE ALL DRESSED UP." This does not disturb Sam and he remarks that he fell asleep and his horse brought him here. It is evident that Sam is quite fond of Lulu but he has the unhappy faculty of saying the wrong thing at the right time and Lulu tells him that he is impossible. Movies and romantic reading have made Lulu decide that the man who marries her must be a perfect lover. She shows Sam a photo of Douglas Fairbanks and tells him that he is one of the greatest lovers on the screen and that she would like to have a man make love to her like that. Sam is sad as he ruminates that he can't learn to make love when he never gets the chance to practice. Lulu's cousin meets Sam after his departure and warns him to keep away from his cousin. Big Alec is a bad character and as he speaks Sam looks mournful across the street and reads a sign: T. WESTON--UNDERTAKER. Sam decides to go to a Movie Factory and take a few original lessons in the art of love making. His cowboy friends decide he can't go to the Movies dressed as a real cowboy so they commence to equip him with an outfit that approaches the required Movie standard and amid great jollity they rig Sam out. One cowboy wonders how Sam is ever going to get on his horse with all those trimmings on and they place a small box and help Sam to mount his horse. Amid great acclaim and cheers Sam rides down the street and Lulu and her father witness his departure. Sam rides up to the front gate of a motion picture studio but the gateman tells him they are not using any cowboys today. Sam is quite dejected and he is observed by Willie Jones, the child star. They smile at each other and Willie wants to know if Sam purchased his outfit from Sears-Roebuck? Willie points to a long line of Extras who are trying to get work and Sam decides his chances of admittance are mighty slim. Willie takes Sam in with him and the latter is apparently in great luck. They are shooting scenes for a picture called "WHY LIVE WITH YOUR OWN WIFE." and Sam has a chance to see some real up to the minute love making. Sam watches oblivious to everything else and the director approaches and shakes hands with Willie. The latter introduces Sam and the Director is pleased as he imagines Sam is dressed the way all cowboys dress; and he calls the attention of the entire company and requests that they gaze upon the real thing at last. The director finally decides he can use Sam and he tells the latter that on the morrow he can double for the villain. Sam is dubious and wants to know what 'Double' means and when the director explains that the villain is to take a beating and uses a man in his place Sam does not appear overjoyed. He makes a witty comparison of himself and the Democrats in the recent presidential election and the director tries to cheer him up by remarking that he has a bright future ahead of him. Sam decided to accept the offer but he impresses it upon the director that he wants the opportunity to learn some real love making. The director relents and after Sam returns from the wardrobe equipped as a bashful country

the director uses him in a scene after instructing him to enter the scene which depicts a luxurious apartment and a regular 'vamp' reclining on a couch. Sam approaches the vamp who is vamping him in approved style and Sam looks bashfully away toward the camera. The director cautions him against this but Sam cannot overcome his timidity and he fails miserably as a screen lover. The director is patient and he shows Sam how the love making should be accomplished and Sam then makes a valiant attempt to mimic the director. His awkwardness proves fatal and he upsets most of the movable furniture etc on the set and the director bawls him out and dismisses him as hopeless. Sam wanders off and on to another set which depicts a scene in the cave-man era. Sam is visibly impressed when he sees an actor made up as a cave-man woo and win his mate with the assistance of a big club. The following day Sam appears all made up as the villain for whom he is to double. The villain sits nonchalantly nearby. It is a tough day for him as all he has to do is to watch his double get beaten up. The director gives Sam a few preliminary instructions and he then introduces our hero to a husky individual who is known as 'Kill'em Quick Farley' and who is being starred in pictures because he has knocked out twenty men and one referee. The director outlines the fight scenes to Sam - illustrating the different action with Farley. The camera commences to click and the scene is on. Farley finally hits Sam a healthy wallop and knocks him to the floor. Sam is boiling mad and regaining his feet he sails into Farley in vigorous manner. The men are finally separated and when Sam is reproved he tells the director he didn't tell him anything about letting him have Farley knock him down. They continue the scene from the point where Sam was knocked down the kind hearted director telling Sam they didn't want to hurt him unnecessarily. Another fight scene is staged and again Farley knocks Sam down. Sam is aroused and he tears into Farley and throwing the latter over a table he commences to pummel him until the director separates them. Sam then wants to know when they knock the table over as every fight scene he has ever witnessed in the movies shows the table being knocked over. Another retake and Sam is knocked to the floor again. He is pretty well used up by this time and he wants to know if there is any such thing as having a double double for a double. The director wants to have another shot of the fight explaining to Sam that they always make two negative; one for Europe and one for America. Sam refuses to fight again remarking that Europe is not going to see him in this picture. Sam gets another chance and this time he is doubling for the hero and he feels more at home as he is rigged out as a cowboy and he is riding a horse. The scene commences and Sam is supposed to rope the villain before he catches the heroine. He misses and the director chides him and Sam counters with that audiences have been waiting for years to see what would happen if the villain did get the girl. The director gets angry and commands Sam to do as he is told and the scene is shot once again. The villain rides into camera chasing the girl and Sam ropes him and drags him from his horse. The villain is badly shaken up and the director fires Sam and he leaves dejectedly. Meanwhile, back at Stony Creek Sam's absence seemed hardly noted. A crowd of people are making merry in the dance hall when Sam rides up the village street. Buck and the other boys see him and they help him off his horse and bring him inside the dance hall. The natives all crowd around Sam and they tell him they have been going to the picture shows every week but they have failed to see Sam in any of the pictures. Sam tells them his pictures always play the big cities first and it may be a couple of years before his pictures reach Stony Creek. Lulu finally

Sam and Steve watches them with jealous eyes. Lulu wants to know how they make love in the movies and Sam remarks that they all seemed to do it different but as far as he could see the fellow who got along the best, used a club. Lulu seems disappointed as she says; "THEN YOU DIDN'T LEARN TO MAKE LOVE!" She tells Sam she will never listen to him again until he learns to make love like Romeo. The music starts up and Steve approaches and offering his arm to Lulu they go out on the floor and are soon whirling around and dancing. Sam looks after them meditatively. He arises and going outside he meets Buck. Sam wants to know if Buck has met anybody in town named Romeo and the latter is perplexed and wants to know if Romeo is his first or his last name. Duffy approaches and Sam hopefully tells him that he is looking for a man named Romeo. Duffy points off to the parson who is standing outside the porch of his house and he suggests that Sam ask him. Sam walks over to the parson and tells him he is looking for a guy named Romeo. The latter tells him the only Romeo he knows is Shakespeare's Romeo. This is all Greek to Sam and he wants to know if he lives around here. The parson explains that he only lived in a book, but he added that Romeo was known as the world's greatest lover. Sam picks up his ears at this and wants to know what system he used. The parson offers to get the book and let Sam read it. Sam gets the book and he enters the parlor of a hotel determined to read and learn how Romeo did it. The illustrations of the book interest him and he turns them over and finally decides that the book is worth reading. He commences to read aloud and he compares the feud of the Montagues and Capulets with a fight between cattlemen and sheepmen. He reads the book from cover to cover and finally falls asleep. He dreams and in his dream Lulu assumes the image of Juliet, Steve of Paris, Alec of Tybalt, Buck as Mercutio and himself as Romeo. Romeo is wooing Juliet and he is serenading her from the courtyard with a ukelele and she is listening from the balcony above. Romeo is singing that he has the Juliet blues but he's too darn mean to cry. Sam then compares Juliet to a politician, she speaks but says nothing. She gazes at him soulfully her hand cupped against her cheek. Sam mutters; "OH, THAT I WERE ROUGE, THAT I MIGHT TOUCH THAT CHEEK." Later Romeo and Benvolio are seated at a table in a wine garden. A motley garbed throng of people is present and Romeo remarks that he didn't know that the Shriners met here this year. Romeo then orders and pays the serving girl for the drinks and he tells her to see what the boys in the back room will have. Benvolio is raving about the beauty of Verona and Romeo compares it to a broken water main in Hollywood. Romeo then tells Benvolio that his wine carries a wicked kick and wants to know who is his boot-legger? The drunken Tybalt staggers into the open air cafe and swaggers along upsetting tables etc. as he boastfully challenges anyone to oppose him. Romeo wants to know if he is the WILLIAM S. HART OF VERONA. Tybalt approaches Romeo and with sword in hand he challenges him to combat. Romeo speaks; "BEAT IT THOU! I CAN TELL BY THINE EYES, THOU ART A HARD MAN TO GET ALONG WITH!" Tybalt makes a pass at Romeo with his sword and the latter hastily excuses himself to Benvolio remarking that he has been called to the phone. Romeo then approaches a drunk who is talking to a girl and he tells the former that Tybalt has belittled him and the drunk approaches Tybalt to avenge the indignity. The drunk challenges Tybalt to a duel and they commence to fight with swords. Romeo is talking to Benvolio and he comments that his movie experience has at last borne fruit--he has a double now doubling for him. Tybalt disarms the drunk and he flees in terror. Romeo views Tybalt's skill with apprehension and when Tybalt finally challenges him he borrows Benvolio's sword and commences

at Tybalt with two swords. This unexpected manner of duelling qui disconcerts Tybalt. A bystander intervenes and tells Romeo it is against the code to use both weapons. Romeo remarks he is a two sword man but is finally prevailed to surrender a sword. The man takes the longest one But Romeo measures the other against it and he retrieves the longer sword. Tybalt and Romeo then fight again but the latter fights in his own peculiar way ignoring the etiquette and position of the accomplished fencer. The bystander again intervenes and shows Romeo how to assume a correct duelling posture. The fight recommences and Romeo commences to burlesque and his comedy actions bewilder his opponent. Romeo now takes of a Toreador and he flags Tybalt with his cape and finally hits the latter across the shine with his sword. This enrages Tybalt and he pursues his attack relentlessly and he succeeds in disarming Romeo. Before he can follow up his advantage Romeo knocks him out with a well directed punch on the point of the chin. Romeo then turns in grandiose manner to the astonished bystanders and speaks; ARE THERE ANY MORE GAMES YOU ROMANS PLAY? He exits with the admiring eyes of the populace following him. A feast is in progress at the house of Juliet and the spacious ball room is thronged with dancers. They are dancing the old fashioned minuet and Romeo enters and remarks that it certainly is a sanitary dance. Paris is courting Juliet - they are masked and Romeo overhears Paris divulge his identity to Juliet. He eyes Paris and remarks; SO THIS IS PARIS! Romeo then speaks to Juliet and she rejects the arm of Paris and Romeo and she turn away. The latter remarks in jocular fashion to Paris; TWO ICE-CREAM SODAS AND A NUT SUNDAR. Romeo and Juliet go to a corner of the ball-room and they converse animatedly together. Paris walks to them accompanied by Juliet's father. Paris speaks; THIS, BY HIS VOICE, SHOULD BE A MONTAGUE. Tybalt enters and asks Romeo to remove his mask. Romeo replies; WILT, BUT I'LL BE MOVING WHEN I DO IT. He removes mask and Juliet's father, Paris, Tybalt and others commence to chase him. Romeo with sword in hand fences with Paris and holds them at bay. Running up on balcony he swings over mob using a cord as a pendulum. The mob brandish weapons but their attempts to reach him are in vain. Romeo disappears off balcony and reappears in foreground where he rejoins Juliet while the mob are still seeking him elsewhere. The mob finally turns and they again perceive Romeo. The pursuit is commenced anew but Romeo goes out on balcony and jumps down into courtyard and escapes. Another evening and Juliet is standing on her balcony crying for Romeo. Romeo jumps up and joins her remarking; HOW'S THAT FOR SERVICE? She expresses amazement that Romeo should gain access to her despite the high walls but Romeo modestly tells her that Love can accomplish much. The nurse answers Juliet's call and brings Romeo some wine and he tells Juliet that not only is her balcony wonderful but her cellar is a knockout. Juliet tells him her father insists that she marry Paris and Romeo tells her to marry him - shoot him-- and any jury in the world will acquit her. They finally indulge in a tender love scene and Romeo departs. Tybalt encounters Mercutio and Benvolio in a street and he accuses the former of consorting with Romeo. They fight and Tybalt fatally wounds Mercutio who expires in Romeo's arms murmuring; TOMORROW HE WILL BE A GRAVE MAN. Romeo picks up a sword and he attacks Tybalt and kills him. Capulet and guards appear and they want to know where Tybalt is-- his body having been removed in the interim. Romeo marks cross on ground with sword and replies; CROSS MARKS SPOT WHERE BODY WAS FOUND. They express amazement and Romeo nonchalantly tells them he cannot tell a lieee with his little sword he practically destroyed him.

is exiled and banished, for the killing of Tybalt, by the city authorities. Juliet goes to Friar Laurence's cell and asks for his advice so that she may escape marriage with Paris. The friar tells her to drink from a phial which he hands her and she will sleep, like one who is dead. Then Romeo can go to the Capulet vault and bear her away. Juliet drinks the potion. Benvolio communicates the news of her death to Romeo who is still in exile. Romeo, ignorant that Juliet has only drunk a sleeping potion approaches her bier and he believes that she is dead. He falls on his knees beside the bier and registers poignant agony. He then kisses and stabs himself and falls down the marble stairs. Back in the hotel parlor Sam is reclining backward with his feet on the table as he dreams. As Romeo falls down stairway the chair overturns and Sam falls to the floor with a resounding crash. He awakens and Buck and the others rush into the room wondering what the noise is all about. Sam is wild eyed and he commences to stage an imaginary duel shouting: "BY HEAVEN, I WILL TEAR THEE JOINT FROM JOINT AND STREW THIS HUNGRY CHURCH-YARD WITH THY LIMBS." The boys think Sam has an attack of the D.T.'s and they lead him out toward the drugstore. Sam observes Lulu and Steve walking up the road leading to her home. Sam breaks away from the boys and mounting his horse he rides toward them. Lulu enters the house and Sam rides and chases after Steve calling out; "GOOD KING OF CATS, I WOULD ONE OF YOUR NINE LIVES." Steve deems Sam has gone crazy and he flees in terror Sam spurring his horse after him. They go all around the house, on the porch and Lulu wonders what all the racket is. Sam dismounts and chases Steve all around and the latter finally dives headfirst into a barrel of rain water. Sam mounts his horse again and Lulu and her nurse come out onto the porch. Sam rides by and he swoops up in his arms and holds her before him on the saddle of the horse. They ride up to the parson's house and Sam dismounts and attempts to lift Lulu over a fence rail. The rail breaks and they fall. They enter the parson's house just as Steve's struggles overturn the water barrel and he falls out looking like a drowned rat. Lulu is amazed and don't know what to make of Sam's strange conduct. The parson and others enter and Sam speaks; "I'VE SEEN THEM MAKE LOVE IN THE MOVIES--I'VE READ ROMEO AND JULIET--BUT THAT FELLOW WITH THE CLUB HAD THE RIGHT IDEA." Turning to Lulu Sam speaks threateningly --"STAND UP HERE AND GET MARRIED OR I'LL KNOCK YOUR BLOCK OFF!" Lulu cuddles up to him and takes his arm and the minister commences to perform the marriage ceremony.

June 3, 1921.

E.J. Meagher

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JENIFER BUILDING
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NOV -2 1921

Register of Copyrights,
Library of Congress,
Washington, D. C.

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Goldwyn Pictures Corporation

DOUBLING FOR ROMEO (6 reels)

Respectfully,

FULTON BRYLAWSKI

The Goldwyn Pictures Corporation hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
DOUBLING FOR ROMEO	11/2/21	L: ©CL 17141

12 Copies Returned

NOV 4 1921

Bk. D. *el in Person*

The return of the above copies was requested by the said company, by its agent and attorney, on the 2d day of November, 1921, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.

Fulton Brylawski
★ NOV -4 1921
O.K. - F.G.P.

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